

WOT-NAVIGATOR P.R. NEWS

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MYSTERY TREND 3 INTERVIEW

Ron, piano; Larry, bass;
John, drums; Bob, guitar

MOJO: How did the Mystery Trend start, anyway?

RON: Well, how long has it been? About a year and a half?

LARRY: A little over that.

RON: Bob and I were talking, we got together at a party, called each other up, and then we started fooling around, then Larry was with us.

....

LARRY: No, we were together before that. Remember "Rough As a Cob."

RON: Yeah, that's right. We were fucking around with a piano about a year and a half ago, just screwin' around. We had an old acoustical piano and we used to rehearse at a couple of different places... the first real official place was this friend of ours' studio. And then on 19th Street I guess, and then John joined us a little bit after that.

LARRY: You see we all knew each other from going to the same art school.

RON: Yeah, the S.F. Art Institute.

LARRY: John's a dropout now.

BOB: We were formerly five guys with a standard kind of orientation; lead guitar, rhythm guitar..

RON: And a long time ago we played this place, even before the scene got started. We were called the Ferrazzo Brothers...

LARRY: Shit, a year ago, June.

JOHN: We were about the first group on the San Francisco scene.

RON AND BOB: No, the Charlatans were together then too.

RON: And then we had another guy who was just sort of a drifter, Craig.

LARRY: The first time we played we had an electric piano, John had his old wasted drums...

RON: Yeah, Radio King drums...

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MOJO BANNED

FROM FILLMORE!

On Friday, October 28, the editor of the Mojo Navigator (and indirectly, the rest of the staff) were banned from Fillmore Auditorium by Bill Graham. Graham took this action after terming the paper "a rag" and screaming for several minutes in a rather incoherent fashion, all the while insisting that "I'm not mad, you are beneath my anger."

When explicitly asked by the editor of the Mojo Navigator, Dave Harris, whether he would be allowed to enter the Fillmore Auditorium after purchasing a ticket in the future, Graham replied, "No, I won't take your money."

So the situation stands unresolved. We at the Mojo Navigator feel that we could probably go to court and knock down the ban, since it seems to us a clear violation of the first amendment of the Constitution, concerning freedom of the press. However, we don't want to really go to the trouble, in the sense that we are busy enough already without wearing ourselves down breaking what is essentially a futile and rather silly ban. Sometime in the near future we may make an issue out of being allowed in at the Fillmore. At that time we will invite all interested people to stand as witnesses to the actions of that great civil libertarian and liberal (when his wallet is in danger), Bill Graham.

--THE EDITORS

EDITORIAL

Political manipulation, string-pulling, power plays, and the making of enemies are ordinarily implicit factors in newspaper publishing, but the Mojo Navigator is not an ordinary newspaper. When we say that we are concerned only

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LARRY: And we had two guitars and no bass.

RON: Larry and I were doing lead vocals, and Larry was playing the tambourine; and when we started there was absolutely no conception at all about distribution...

JOHN: Dynamics...

RON: Well not just that but in terms of the instruments everybody was playing like four-four rhythm, there was no conception of lead, no harmonics, I mean absolutely nothing. But it was all apeshit stuff.

BOB: We did a lot of R&B stuff too.

RON: R&B stuff. We did early '50's stuff; "Hey Senorita", we did "It's Too Late", by Tarheel Slim and Little Ann, which is a tune the Quick-silver Messenger Service still do and they still don't have the right words to it.

MIKE DALY: You know what they did? Saturday night they did that tune and said it was an original.

RON: It's not an original tune at all.

LARRY: Oh it is but they were not the originators.

RON: After we lost the guy who was earlier with us we played at California Hall for the first time and we said, "Yeah, we got the original of that, you guys ought to buy it, it's really a gas, you know the words are pretty good, and it's got crying on the record", Larry used to cry on the record when we did it...

LARRY: We had a whole different thing then...

RON: We did early '50's stuff, it was blues bullshit.

LARRY: I was thinking about that. I used to cry on that. (laughs)

MIKE DALY: "Start Me To Talkin'" by Sonny Boy...

LARRY: And what was the one we used to do by Smiley Lewis...?

RON: "Shame, Shame, Shame"? ---No, we never did that.

BOB: "Fanny Mae"...

EVERYBODY: By Buster Brown...

RON: We used to do that kind of stuff and then we did a few originals, we did one called "Rickets", remember the instrumental?

LARRY: I never did know the changes to that one.

JOHN: And a tune called "Casbah", a thing called "Ducts", which was kind of a waltz-kind of lament.... it was really a different thing; I think the distribution was unsophisticated, just bad. Bad is probably the best word.

MOJO: What about the first few dances that you played? What kind of a scene were those?

LARRY: Well the first one that we played was the Primalon which was the thing that we told you about when we were on Fillmore, we called ourselves the Terrazzo Brothers, it was old artists' converted studios...

RON: Yeah, about a thousand people showed up; it was a real big crowd.

MIKE DALY: The first big dance, really; before anything else on the scene.

RON: No Family Dog and all that.

LARRY: I think it was about May 30th.

RON: We made ten bucks, I think. Ten bucks out of a thousand people! Just enough to buy beer. And people dug the stuff, and it was horrible, horrible stuff.

LARRY: After that, we played at the Matrix, which was just about a year ago from now. We were the first group to play there after the Jefferson Airplane got that place going.

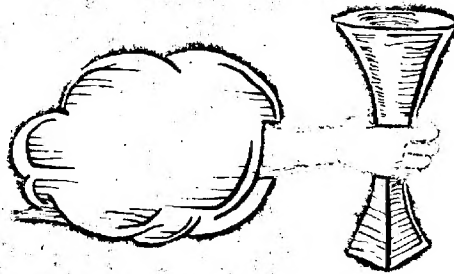
RON: This was when the Airplane had like, hey, an acoustical bass, a conga drummer, and they were doing like New Christy Minstrels stuff, which is basically where I think they're at.

LARRY: Before we played the Matrix in the winter of '65, like just after the Primalon, this Craig who was our lead guitarist, split, and everybody sort of like had things to do that summer, we weren't really jelled as far as our commitments to the group. The idea was we would get together in the fall. Craig never showed up again. So we started thinking, like we needed a good lead guitar and a bass, cause what we had before was like I said a piano, two guitars, with no definite lead or rhythm kind of thing, and John was on the drums. So we found this guy by like an ad in

(Continued on page 4)

NEON GOTHIC

COUNTRY AND THE
JOE FISH



FOUNDERS
NOV 7

NEW 7-10

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SERIES OF
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MYSTERY TREND INTERVIEW, continued

Bhe Blue Unicorn...

RON: Where all the meth-heads hang out...

MIKE DALY: Larry Walorny.

LARRY: He was a pretty strange guy but he was a capable guitarist. So he joined us and I started playing the bass.

RON: So we changed cause we figured it was time to get a normal setup; drummer, rhythm, you know, bass player, guitar.

LARRY: For one thing I...

RON: Stopped playing the tambourine...

LARRY: I couldn't sing too well, and I was out there just doing that, and that didn't make it. So then it was the five of us and everybody had a definite thing and we started to get together. Then we started playing at the Matrix, altogether about 10 times in 2 weeks.

RON: Then this guy wanted to manage us...

LARRY: Who was like working at the Matrix, his name was Larry Vargo..

JOHN: Better known as "The Gray Ghost".

RON: He was going to give us vocal tips, on how to do our vocals.

JOHN: He was a few years older but he looked like 10 years older.

RON: He kept Chablis under his bed all the time. He used to make these funny cocktails... he used to mix beer and wine at the bar at the Matrix.

LARRY: That was toward the end of November, and then we decided that this friend of ours we knew from like our thing in the art background, Peter Voukos, a sculptor, pretty well-known, got a studio in Berkeley, that we'd put on a concert with him; we cleared almost a thousand dollars with that. Then

we played a couple of parties around, and the first thing that really got us into the scene with some sort of publicity was the first Mine Troupe Benefit on Howard St.

RON: We played with the original Fugs who came out from New York.

LARRY: The cops came and busted the thing up, then after a lot of people left because the cops made them, the Airplane came and they they played. When we played it was really kind of a great thing because

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the place was like packed.

MIKE DALY: The line was all the way around the street, really.

LARRY: We really went over well. At that time, Graham thought we were really great. At that time there weren't that many groups around, it was like us and the Airplane, the Great Society...

JOHN: That was one of the reasons why Graham thought we were OK.

MIKE DALY: And the Charlatans... At that time there were only four groups.

RON: And Vagro was handling our business.

LARRY: Yes, bouncing checks.

RON: And we were getting strung out cause he wasn't doing a very good job.

BOB: He was giving us fake singing lessons...

LARRY: Before the thing at the Matrix, about in September, a little over a year ago, we really thought we had the thing going, that we were the greatest and all this shit so we went down to a place on Divisadero, you know the tape center, and we made this tape which was so bad, that we did supposedly under studio conditions. So we thought we would make like a demo tape, go to LA, and you know blow everybody's minds. Well, anyway, we made this tape, and Bob and Mike and I flew down to LA, and we started looking up in the phone book, the record companies, you know, Green and Stone, Columbia, White Whale, and called them up and went around; and the few people that would even listen to the tape, cause those guys just put it to me, they said, "You know man, we listen to good dugs 8 hours a day" and this thing was so crude, it was like a 78 from the 20's.

RON: Like it was recorded in a closet.

JOHN: That's when we were practicing in a gymnasium.

LARRY: So this one guy was really great. Line nothing was happening, we were down there for a week and it was hot and sweaty and like we really thought we were going to blow everybody's minds so we met Sonny and Cher. We saw them going into, I think it was the "It's a Boss". We were waiting for them to

like come out of the club, we thought they might listen to our tape, so this like jive-ass comes up in a Cadillac, and he says (in a gay voice), "Hey, who are you guys?" and we say, "Oh, you know, we're the Mystery Trend", "So are you guys a group and all that...?" RON: So he says, "I'm looking for a hot group." LARRY: So we go back to his offices in Beverley Hills, and it's the kind of thing like you could be there today, you know, thick rug on the floor and everything, but gone tomorrow. I mean like, everything looked expensive, but also movable. Not permanent. So he like listened to it and it blew his mind, they're bopping around... RON: He says, "'Ducts' is definitely a hit; I manage the guy with KRRLA, we'll play it for you on the air, Shindig next week..." LARRY: We were sitting there, and he says (snaps his fingers a couple of times), he's going, "Wait, wait!" He hits the button, and he says, "October 19th, don't we have an opening on Shindig?" MIKE DALY: And we're starting to think, "Wow." LARRY: So it turns out this guy is like a real no-money kind of punk, and it turns out he wants us to come down later on for a recording session... RON: He says, "I'm gonna give you a session, I'm gonna give you all the instruments." LARRY: He says, "I can't fly you in but I think I can get you gas money." RON: He said, "I'll give you money, and I'll borrow instruments from the Rising Sons." Cause he was a former manager of the Rising Sons and so I asked him, "Do you still manage the Rising Sons?" and he said, "Well no, I got too many ulcers from them" you know, and he had to quit drinking, and all that shit. "But I can get you all the instruments. I'm gonna set you up; Jack Nitzsche, I know him well (Everybody knows Jack Nitzsche down there). LARRY: So we said, "Crazy, if you really want to, if you think it's gonna be a smash, well give us plane fare, and we'll come down, and we'll do the thing for you." It was the tune "Ducts", a slow waltz, lament sort of thing. So he said, "I think I can come up with gas money." MIKE: So he came up to San Francisco like a couple of times and talked with us about the contracts and everything, but then all of a sudden everything just sort of went... RON: So then we met this beautiful guy Vargo and we decided to let him be our manager, but it was strictly on trust. LARRY: We signed him over and let him handle our check account and he promptly bounced three checks. RON: Yeah, bounced several checks and we stormed down there one night, we were all really bugged, and we said, "You'd better give us the fucking money, man, that's it." We backed him up in the funny room in the back of the Matrix. He ran out to the bartender and said, I don't know what he said to him, but anyway he came back with twenty bucks, and that was it. LARRY: I think he still owes us two dollars. RON: Yeah, he burned us. BOB: And then he went on to serious music. RON: Serious music. He said, "I want to be a serious composer; go back to New York and write serious music." So now he's working at Sherman-Clay and he's handling the Stonestown account. MOJO: What about the first couple of Mime Troupe benefits? LARRY: Oh, they went pretty good, didn't they? For any number of reasons. Because of the kind of stuff we were doing, because the whole scene was new and there weren't that many groups around. And it was all like everything was pretty much on our side. I think at that time we were pretty good, and we weren't putting that down, but I think in retrospect... RON: We just weren't. LARRY: And all that shit kind of helped. MOJO: The Art Museum... RON: That was through another artist. LARRY: That was in December too. RON: How'd that happen? (Continued on page 13)

JUST RELEASED
BLIND MAN
SINGLES



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ORIGINAL BY MOUSE STUDIOS

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JERRY GARCIA OF THE GRATEFUL DEAD

RECORD REVIEWS

"Parsley, Sage, Rosemary and Thyme"
-Simon & Garfunkel (Columbia)

Simon and Garfunkel's third album is quite different from their second (their first, all-folk album was produced before their first hit and is nowhere as interesting as the succeeding two.) For one thing, their second album, "Sounds of Silence", had a heavy predomin-

whelmingly poor lyrics, but the instrumental track itself is interesting.

The only really rock thing on the album is "A Simple Desultory Philippic". It features a steady fuzz with a circus organ in the back, together with bass and drums. It is an amusing number, but not musically of great achievement. "For Emily, Whenever I May Find Her" sounds vocally like Donovan. "A

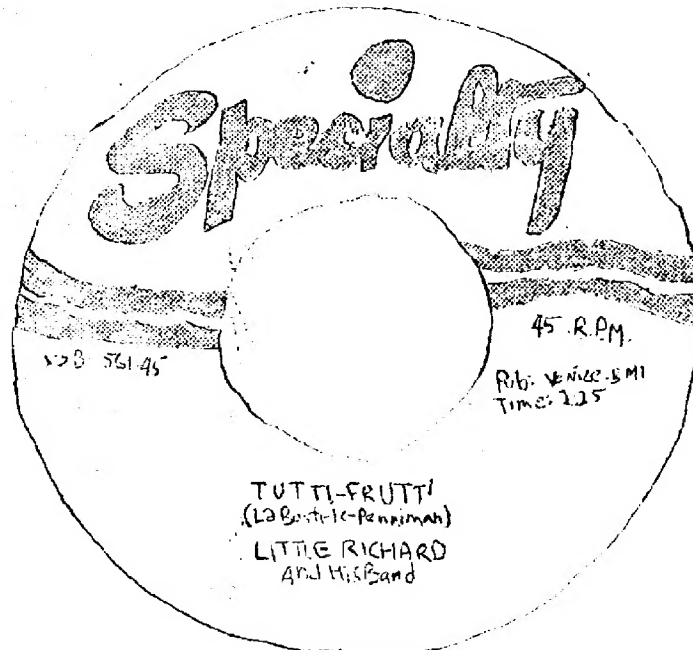
ance of rock, or at least amplified, material. This third album features mainly acoustic guitar work, although there are instances where accompaniment is employed (bass, drums, organ, strings, and the Indian sound) with mixed results.

The best thing here may be "Scarborough Fair/Canticle", a remarkably crisp clean sound. It is a very delicate melody with interesting interweaving of background voices in a manner quite resembling church choir music. The single acoustic guitar, chimes, and delicate intricacy of the harpsichord all work to good effect. "The Big Bright Green Pleasure Machine" rolls along well with sturdy drum structure and changing guitar lines. More play should be given the organ which merely bubbles in the background. The happiest cut on the album is "The 59th Street Bridge Song". Its strength is all in its vocal arrangement, a haunting clean set-up balanced by good clean snare work. "Patterns" is S&G's first venture into the Eastern sound. It doesn't come off too well, because of over-

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RECORD MAN'S PLATTER CHATTER

♥ LITTLE RICHARD ♥



Richard Penniman, more familiarly known as Little Richard, was one of the 5 giants of rhythm 'n' blues in the 1950's (I am speaking here of single artists, not groups; the other 4 being: Chuck Berry, James Brown, Ray Charles and Fats Domino). Little Richard started out in 1954 with a group called "The Tempo-toppers" for Peacock Records of Houston, Texas (this company at this time also had Johnny Ace, Johnny Otis and Willie Mae "Big Mama" Thornton and were later to acquire the great blues artists, Little Junior Parker and Bobby "Blue" Bland). The group's first record on Peacock was "Good News"/"Rock At the Wheel", which didn't do too much. Their biggest hit during this time was "Always"/"Rice, Red Beans and Turnip Greens". After this record he formed a group called "The Up-

setters", and during this time made a few more records which were to lay on the shelf until he became famous about a year later, at which time Peacock thought they could make some extra money by releasing them under the name of "Little Richard"; these were: "Little Richard's Boogie"/"Directly From My Heart To You", Peacock 1658 and "Maybe I'm Right"/"I Love My Baby", Peacock 1673.

After enjoying only a small success with these records, Little Richard decided to come west and try his luck. In 1955 he came to Los Angeles and cut some sides for RCA Victor, which hardly anybody knows about. I still am not sure whether any of these were released as singles, but they were put on a \$1.98 RCA Camden L.P. which I once heard and had the stupidity not to buy;

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because at the time, I remember, I didn't think they were as good as his hit singles, they were much more reserved. Anyway, nothing at all happened with RCA Victor. So Little Richard made a dub of a song he had written, "Tutti-Frutti", and took it to a Negro R&B recording company, Specialty Records, in Los Angeles.

It was at this time that his fabulous career really got going. "Tutti-Frutti" was an instant smash, coming out in October, 1955, and shortly thereafter becoming No. 1 on both the "pop" and rhythm 'n blues charts. His music was a hard, up-tempo, driving, small-band R&B delivered by a great screaming vocal. His band consisted of three tenor saxes, a bass guitar, a lead guitar, drums, and Little Richard himself on piano and vocals. I was fortunate to see Little Richard when he came to town in 1957, appearing at Mission High School, for \$1.25! What a show! Every punk and pachuko in San Francisco was there, not to mention numerous Negro and Mexican gangs: Los Obispos, Los Gavalanos, the Medallions, the War Lords, the Suburbans and many barts and white shoes. Little Richard sang over 20 songs, including all his hits and some yet not released, and before he was on, his band wailed R&B instrumentals for 20 minutes! A fantastic show.

After having 10 consecutive big hits: "Tutti-Frutti", "Long Tall Sally", "Rip It Up", "Heeby-Jeebies", "The Girl Can't Help It", "Good Golly, Miss Molly" and "Ooh, My Soul" and appearing in three rock 'n' roll movies, "The Girl Can't Help It", "Mr. Rock 'n' Roll" and "Don't Knock the Rock", Little Richard, in the summer of 1958, as his career was on the wane, actually did what some people thought had been announced merely as a publicity stunt, he entered a bible college in Alabama, with the intention of becoming an ordained minister. He was in this college about 3-4 years, coming out in 1962 to start recording again. While still under this influence, he recorded 3 albums of spirituals, for Mercury, Coral and Crown, and a few singles

on the same theme, the most notable being "He Got What He Wanted, But He Lost What He Had", Mercury #71965. At about this time also, he re-recorded his old hits in an album for Vee-Jay, which can only be described as "hobbible". During 1962 and 1963 he also did a single for Atlantic "Crying In the Chapel" and another album for Vee-Jay which consisted of a couple of originals and the rest, other people's stuff, such as: "Blueberry Hill" and "Whole Lotta Shakin' Goin' On"; this too was pretty terrible.

In 1964 Little Richard got back onto the rock circuit, with a terrible act, I might add, billing himself as Little Richard and His Palace Guards; he had his hair dyed blonde and a cape with an ermine collar over his back and stood, singing, surrounded by 6 gigantic Negroes dressed up in Buckingham Palace Guards' uniforms! He even appeared on a couple of TV shows in this incredible setting, namely: "Hollywood A-Go-Go" and "Shivaree". The last I saw of him, he had gotten rid of the guards bullshit, had his hair back to its normal black and was appearing in some airport lounge. He also has put out a couple of new singles, one on the Okeh label and two recent ones on the Modern label, which are getting some airplay on the soul radio stations now. Because I feel that only his great Specialty recordings of 1955, '56, '57 and '58 are truly representative of Little Richard, and mainly because I don't know all of the other records that he recorded for various companies before and after this period, I will only list his complete Specialty discography.

"Tutti-Frutti"/"I'm Just A Lonely Guy" #561, Oct/1955
 "Long Tall Sally"/"Slippin' and Slidin'" #572, Mar/1956
 "Rip It Up"/"Ready Teddy" #579, June/1956
 "Heeby-Jeebies"/"She's Got It" #584, Sept/1956
 "The Girl Can't Help It"/"All Around the World" #591, Nov/1956

"Lucille"/"Send Me Some Lovin'" #598, March/1957
 Jenny, Jenny"/"Miss Ann" #606, June/1957
 "Keep A Knockin"/"Can't Believe You Wanna Leave" #611, Sept/1957
 "Good Golly, Miss Molly"/"Hey-Hey-Hey-Hey" #624, Jan/1959
 "Ooh! My Soul"/"True, Fine Mama" #633, 1958
 "Early One Morning"/"She Knows How To Rock" #652, 1958
 "Wonderin'"/"By the Light of the Silvery Moon" #660, 1958
 "Kansas City"/"Lonesome and Blue" #664, 1958
 "Shake A Hand"/"All Night Long" #670, 1959
 "Maybe I'm Right"/"Whole Lotta Shakin' Goin' On" #680, 1959
 "Baby" / "I Got It" #681, 1959
 "Directly From My Heart" / "The Most I Can Offer" #686, 1959
 "Bama Lama Bama Loo" / "Annie Ta Back" #692, 1959

Recommended Discography: Specialty L.P.'s #2100: "Here's Little Richard" and #2103: "Little Richard"; these include all of his big hits and some of the minor ones also.

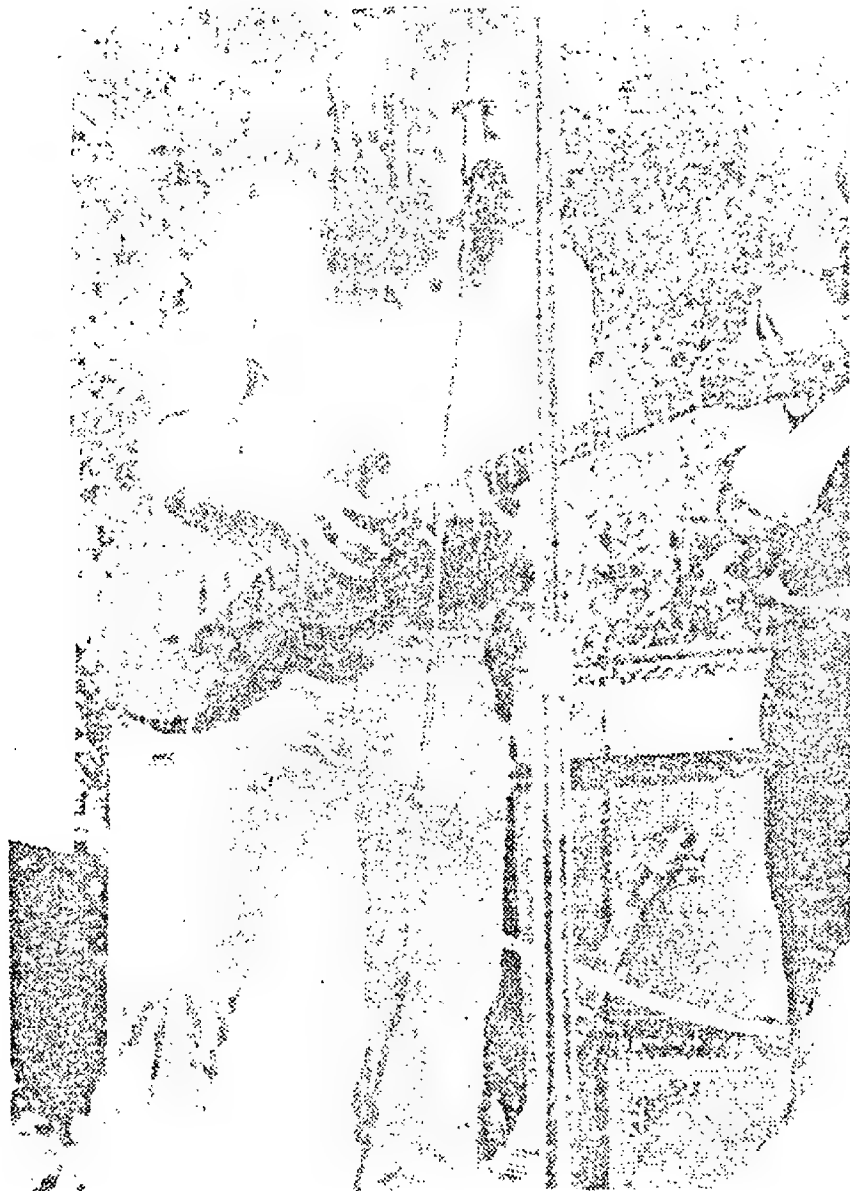
Note: Anyone having any of the records mentioned in my column or any bits of information con-

cerning old rhythm 'n' blues and rock 'n' roll, please get in touch with me through the Mojo or: Mike Daly, 55 Caselli St., San Francisco 94114; 861-4668

"Smoking Pot Makes You Sneaky" -- K. Mitchell

THE GOSSIP

Jerry Slick, formerly the drummer for the Great Society, is now with the Final Solution ... Gene Clark
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act with Columbia Records as a single artist; he will no longer tour with the Byrds Country Joe and the Fish's sensational (!) November calendar is now out. It's available at the Psychedelic Shop, Moe's and various other infamous places - and it features hairs Bard Dupont is opening a new R&R nightclub at the site of the old 888 club on McAllister - it will be called either the "838" or "The Detour" and will initially feature the Final Solution ... Chris Farlowe's "Out of Time" is finally getting some airplay in San Francisco. It made No.1 in England months ago and has been successful in other parts of the U.S. The record was arranged by Mick Jagger; the tune is a cut off the English "Aftermath" which was not released in the United States. Memphis Charlie Musselwhite is releasing an album of South Side blues on the Vanguard label soon... Big Brother and the Holding Co. now have a fan club; contact Karen Nelson, 748 39th Avenue, San Francisco Call KPRC so the Holding Co. single, "Blindman", will get played.... The Mystery Trend have just about finished four completed masters: "House On the Hill", "Carrot On a String", "Johnny Was a Good Boy" and "There It Happened Again". Three more songs are almost ready to be done; however there will not be a release until after the first of the year because of the slowness of the record market around Christmas time. The Mojo staff has heard the new material by the Trend and we all concur in saying that it's excellent. The group is currently thinking about changing their name - more details later ... Blackburn & Snow are making changes in their backing group soon Junior Wells' newest album will be out on Vanguard in a few weeks the Blues Magoos have released an album called "Psychedelic Lollipop" in case you're wondering what happened to the Sopwith Camel, they've been on tour out of New York with the Lovin' Spoonful, and have been very well received all over the country. They have cut several songs in New York and their first single, "Hello Hello" will be out

any time now, with a second single to follow closely, and an album later. If the first single makes it they will probably go on tour by themselves, and they should be back here then, sometime in December.... There is a long article with photos in the current issue of San Francisco magazine all about Bill Graham and the Fillmore Auditorium.... there will be an article in Newsweek which will attempt to cover the whole SF rock scene and present it to the general public in a favorable light.... Nick Gravenitis, who used to play with Butterfield and Bloomfield, and the author of the song "Born In Chicago" will be in town for awhile, at the Matrix from the 8th to the 13th, then at the Jabberwock. He has a repertoire of over 100 songs, and I think you'll enjoy seeing him... at the Dance of Death on Halloween, an old man, rumored to be Wolfman Jack, was wheeled in at midnight.... when Michael MacLure played the Jabberwock recently he brought a 15-foot python in a paper sack and left it by him on the stage as he played. When he looked at it again the snake was gone, and it hasn't been found yet. - - - - -

NEW FISH E.P. SOON

Country Joe and the Fish are currently recording their new E.P. at Sierra Sound in Berkeley; while at this point the only work that has been done are some first takes, it seems to me that this E.P. will be the best thing they have issued to date. In the studio Country Joe and the Fish are very exacting in terms of what they want to achieve. On this E.P., in contrast to the first one, they are using some overdubbing; the song they were doing at the time I heard them was "Grace."

Besides this E.P. there are many other fish goodies currently available or in the works; sometime in early December the band is planning on recording a commercial master for release by a major label: one side of the 45 will be a "Byrds-Sonny & Cher" arrangement of one of their numbers and the flip will be a big band soul version of "Thing

(Continued on page 13)

At Avalon Ballroom this weekend is the 13th Floor Elevators, with Moby Grape. I saw Moby Grape at the Ark last week and they are fantastic. The Ark, in Sausalito, has been holding all-night jam sessions lately, from 2-6 AM on Fridays and Saturdays. It's a good place to go after Avalon. Admission is \$2. Last week when I went Moby Grape, the Oxford Circle, and the Holding Company played in various combinations ...at the Matrix (3138 Fillmore) is Nick Gravenitis "singing his own songs and accompanying himself on guitar and nosewhistle" all this week.... at the Jabberwock in Berkeley, Country Joe & the Fish through Thursday, and the San Andreas Fault beginning Friday... at 1090 Page Wednesday, every Wednesday, the Freedom Highway, the Flying Circus, maybe more. The West Coast Distributor (formerly the Jaywalkers) played there last week. Sunday there will be a special benefit dance at Avalon with the Grateful Dead, the Quicksilver Messenger Service, and Big Brother & the Holding Company. Saturday night there is a Hells' Angels benefit dance at Sokol Hall, 739 Page, with Big Brother and the Holding Company. There is a thing called TRANSVALUATIONS ONE - "Total environment theatre created by R.L.Sassoon. Interaction of actors, lights, projections, electronic music & sound." At Transvaluations Workshop, 1041 Folsom St., SF. Nov. 18, 19, 25, 26 8:30 P.M., Donation \$2.50 incl. refreshments. At the Committee, 622 Broadway, SF. Nov. 21, 28. 9:00 P.M. Further information: 626-7212, 673-9356. And if you must go to Fillmore this week, Bola Sete and Country Joe & the Fish will be there. Friday and Saturday nights, and Sunday Afternoon. There will probably be another happening in Golden Gate Park, in front of the de Young Museum, this Sunday.

"Save the grass and fuck the people!" --Phil Leish

with music, we mean precisely that. We are not the least bit interested in exerting any influence we might have for political purposes on the local scene, beyond urging people to see bands that we like. If you read the Mojo regularly you know that we are totally uncensored and completely frank in everything we say. In our reviews, if we say we like something, it is not because we are trying to curry favor, and if we put something down, it is only because we see things in it that should be criticised. In doing this we are well within our rights under the First Amendment, dealing with freedom of the press. Most people can understand this, because most people on this scene have similar philosophies, but inevitably there are certain people in this scene as in others who are here not because of any sincere interest in the music or the enjoyment of the beauty of the scene itself, but only for the opportunity to wheel and deal and play politics. Such a man is Bill Graham. If a band in an interview says something derogatory about some people they noticed in an audience at Fillmore once, Graham takes it as a personal affront and threatens not to hire the band again. If a newspaper gives one of his dances a bad review, he withdraws advertising from that paper for a few weeks. This kind of power-wielding is the spice of life for Bill Graham. In our case it has been weeks since we've said anything bad about him, in fact it's been weeks since we've mentioned him, and I suspect that it is the latter passive put-down that has caused him to take personal offense. Because we do not fawn on him and wax rapturous about the scene at Fillmore every week, Bill Graham evidently feels it necessary to see us a malignant force opposed to him, an enemy to be attacked, another power threatening to exercise its influence against him. So Graham has to start a childish feud, to satisfy his own psychological deficiencies. It is regrettable that we should have to become involved in a silly hassle like this, since we are not

(Continued on page 13)

RECORD REVIEWS, continued

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Poem On the Underground Wall" is terribly bland. "Flowers Never Bend with the Nightfall" is third-rate Bob Lind (if that's possible). "7 O'Clock News/Silent Night" is "Silent Night" sung over a news broadcast about war, rape, murder, LBJ and other bad things; a nice effect but hardly of musical merit. "Cloudy" is a pleasant Circle-type sound.

"Parsley, Sage, Rosemary and Thyme" doesn't come across as strong as "Sounds of Silence" did (not referring to the abominable single). "Silence" rocked heavy with "Somewhere They Can't Find Me", "Blessed", "We Got a Groovy Thing Goin'". "Parsley" is content with lighter stuff. --Gene Sculatti

"We're getting bubble action!"

JOE & THE FISH, continued

Called Love".

Bigger and better Fish calendars are also soon to be out; and the Densonian poster conspiracy continues to flourish. Very soon Ed is planning to paper the entire Haight-Ashbury and Berkeley (that is every available open space) with Country Joe and the Fish posters. In the near future there may also be a contest in Berkeley for the best original fish poster (to be hung in ones living room window). The lucky weekly winner will receive a 25 pound fish! --Dave Harris

MORE RECORD REVIEWS

Big Brother and the Holding Company- Blind Man/ All Is Loneliness (Mainstream 45)

Big Brother and the Holding Company's long-awaited single is now here, and it is excellent, both in terms of commercial potential and actual re-creation of their in-person sound. The vocal harmony on this record is, if anything, better than what they achieve live and the ensemble sound of the band cuts through the recording technique well. The "A" side, "Blindman", is

almost reminiscent of the Mamas and Papas, with the commercial value that that implies; I cannot understand why the 45 is not already being played around here. I suggest that you call the stations and demand that the record be played. At any rate, several of the local stores are carrying it.

The flip, "All is Loneliness", is done in a very interesting four-(maybe five?) part harmony utilizing over-dubbing (much of the vocal on both sides is over-dubbed very effectively). The only complaint one can voice over this single is that the guitar solos are a good deal simpler than those which they use in person, and this is understandable for commercial reasons. In short, the Holding Company have made an excellent 45 which deserves the support of all Bay Area rock freaks; this 45 is the precursor of the really fine things which the Holding Company can achieve on an L.P. if this support is provided. ---Dave Harris

"Did You know that George Washington had wooden teeth?"-the Grateful Dead

EDITORIAL, continued

in the least interested in this kind of shit. There are too many good, positive ways of occupying our time. So we stand willing to accept an apology with no hard feelings from Bill Graham, at any time. In the meantime, if you want to talk to the Mojo men at a dance you can come to Avalon, and we suggest you do. You'll have a better time anyway. --Greg Shaw

MYSTERY TREND INTERVIEW, continued

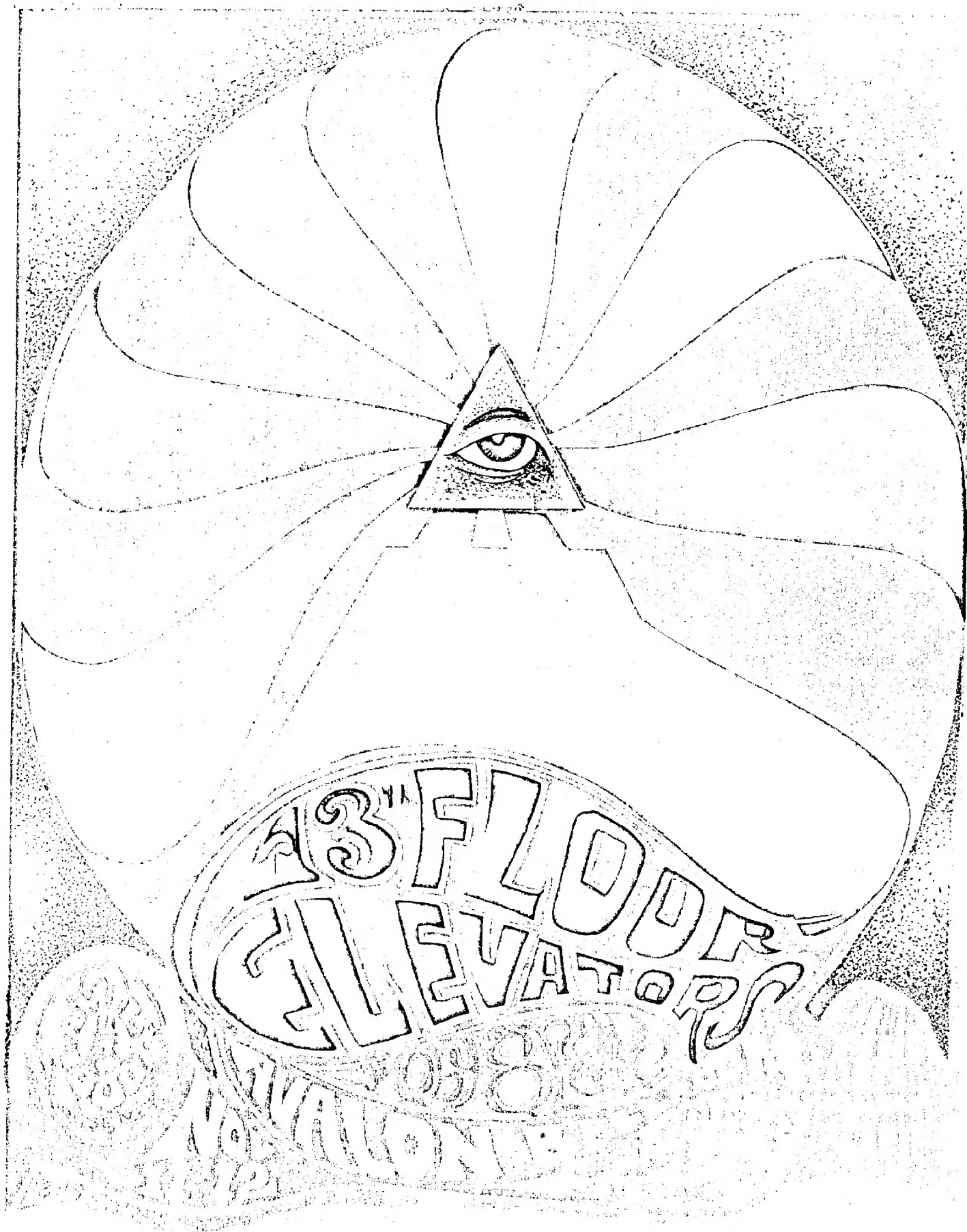
LARRY: Well, that was through Ron Dahl. Again, through knowing the art background.

MOJO: I thought they were going to put on a whole series of programs. RON: It was a series of programs but it wasn't just on rock and roll, it was on "The Arts", whatever that is.

JOHN: It was the idea of working up a program for teenagers.

RON: It was a nice idea. I don't know what happened after.

(Part Two of the interview will appear next week.)



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This issue of the Mojo Navigator is two weeks late, mainly because I have been in the hospital recovering from a complete physical collapse. The rest of the staff tried to put out an issue in my absence but without the master's hand on the crank the mimeo refused to cooperate and the result was a dismal abortion. So we had to start from scratch and junk everything that had been done. I hope this issue is good enough that it will make up for the delay. We are planning many more innovations in the next few issues, culminating in a completely printed format, at which time we will probably raise the price of the paper. Coming up in future issues are interviews with Country Joe & the Fish (next week) and Donovan (maybe), and Tommy Saunders (yes, we're going to try again.) Stay tuned for further developments

--Greg Shaw

